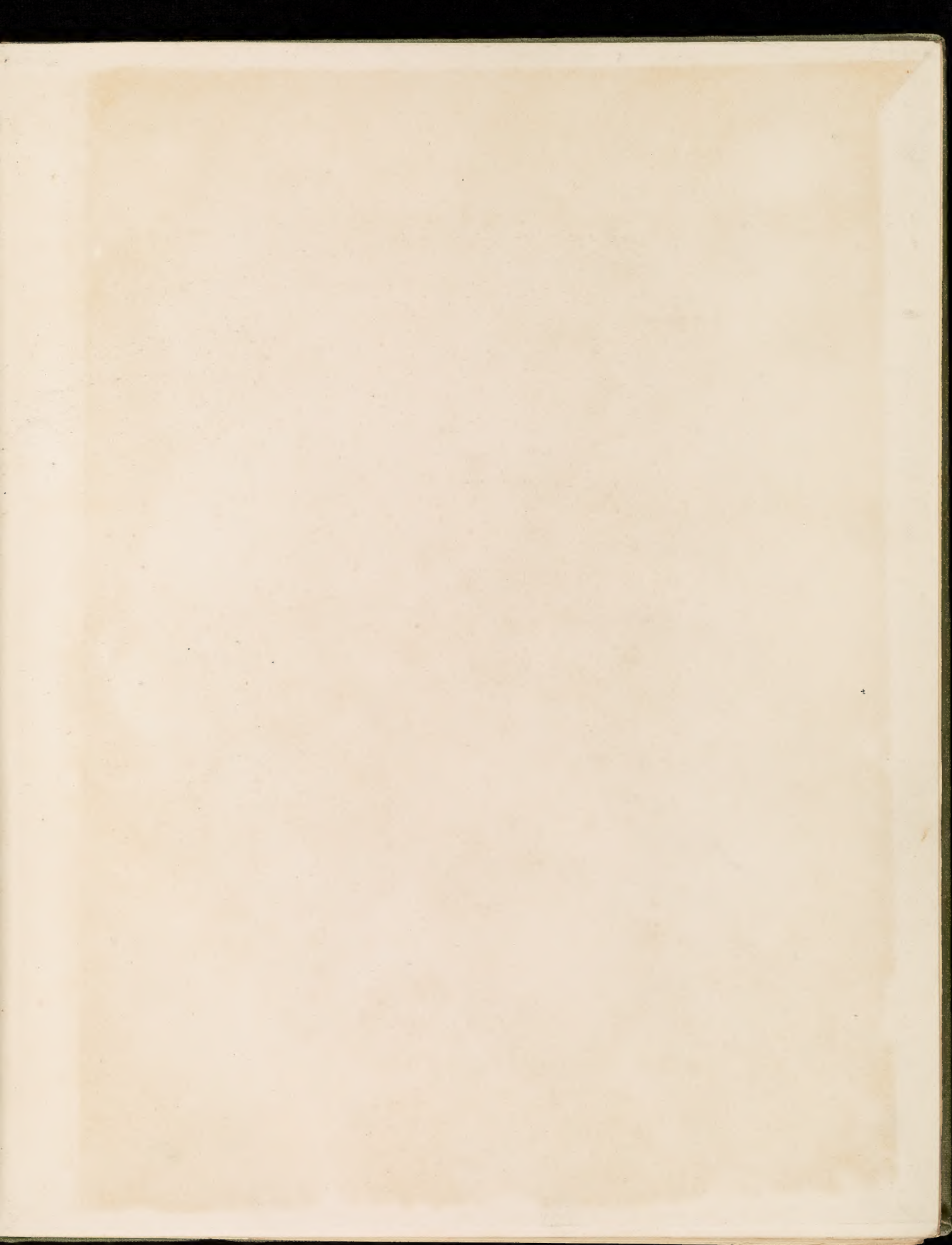


MASTER-
PIECES
OF
ART



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Masterpieces of Art.

Masterpieces of Art.

REPRODUCTIONS BY THE COLLOTYPE PROCESS
OF SOME OF THE WORKS IN THE LOAN EXHIBITION OF PICTURES
HELD IN THE ART GALLERY OF THE CORPORATION
OF LONDON, AT THE GUILDHALL, 1894.

WITH DESCRIPTIVE AND BIOGRAPHICAL LETTERPRESS BY

A. G. TEMPLE, F.S.A.,

DIRECTOR OF THE ART GALLERY OF THE CORPORATION
OF LONDON.

THE NEGATIVES BY MESSRS. HY. DIXON & SON.

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Prefatory Notice.



PREFATORY NOTICE.



THE present volume, illustrative of the Loan Exhibition of Pictures at the Guildhall in 1894, has been prepared upon similar lines to the volume published in relation to the Exhibition of 1892, by the kind permission of the owners of the pictures, and with the sanction of the Library Committee of the Corporation of London. The concurrence of Artists and of others interested in the copyright of several of the pictures has also been generously given.

The Loan Exhibition of 1894 was the third of its kind held in the permanent Art Galleries at the Guildhall. The first, held in 1890, consisting of examples of the British

School and of a selection of the works of the early Masters, was visited by 109,000 persons; the second, similar in character, held in 1892, was visited by 236,000 persons. The Exhibition of 1894, confined to representative works of the British School and a selection of Dutch Masterpieces, was visited by 300,366 persons.

The Exhibitions, open on each occasion for three months, were free, and the expenses were borne by the Corporation of London out of its private funds.

In the case of the Exhibition of 1894, the public were also admitted on alternate Sundays from 3 to 8 p.m.

LONDON,

July, 1894.

Reproductions and Descriptions.

A YOUNG LADY READING A LETTER TO HER MOTHER.

Painted by GERARD TERBURG.

Canvas $31\frac{1}{2} \times 26\frac{1}{2}$ inches.

Lent by HER MAJESTY THE QUEEN.

THE scene is in a handsome apartment, with brass chandelier suspended from the ceiling. The elder lady, in dark blue velvet jacket bordered with ermine, is seated at a table with a pen in her hand. She has ceased writing in order to listen to her daughter, who stands on the opposite side of the table reading from a paper which she holds. She has light hair, white satin robe, blue bodice. Behind her a page is seen approaching, with a gold salver and ewer. A spaniel lies on a velvet-covered stool in front.

The fancy compositions of this Master are comparatively few in number, and this, together with their peculiar excellence and beauty, have at all times rendered them difficult of attainment, and many important collections are destitute of a single example.

Collection of M. BEAUJOU, 1787.

Collection of M. GELDERMEESTER, 1800.

British Institution, 1826.

Burlington House, 1884.

Smith's Catalogue Raisonné, No. 29.

GERARD TERBURG was born about 1617. He was taught drawing by his father at Zwolle. In 1632 he was at Amsterdam, and afterwards studied at Haarlem under the elder Pieter Molyn. In 1635 he visited England, travelling then through France, Italy and Germany. In 1646 he repaired to Münster, where the memorable Congress



was then sitting. And it was there he painted the marvellous little picture of the "Ratification of the Treaty of Peace," now in the National Gallery. In 1648 he visited Spain, and acquainted himself with the works of Velasquez. In 1654 he married, and settled in Deventer, where he became burgomaster, and where he painted the greater number of his pictures of social life, and portraits on a small scale, full of distinction. He died 1681.

A VIEW IN THE BACK COURT OF A HOUSE.

Painted by PIETER DE HOOGH.

Canvas $30\frac{3}{4} \times 25\frac{1}{2}$ inches.

Lent by LORD WANTAGE, K.C.B., V.C.

THE picture shows the back part of a house having an open door at the end of it, showing two steps ascending to a garden. Near the centre of the court a gentleman is seated. He is about to enjoy his tankard of ale and pipe, with which a woman, standing before him, has provided him; he has invited her to take a glass, which she is in the act of drinking. A child is crossing the court with a pot of embers in her hand.

Collection of JOHN SMITH, ESQ., 1822.

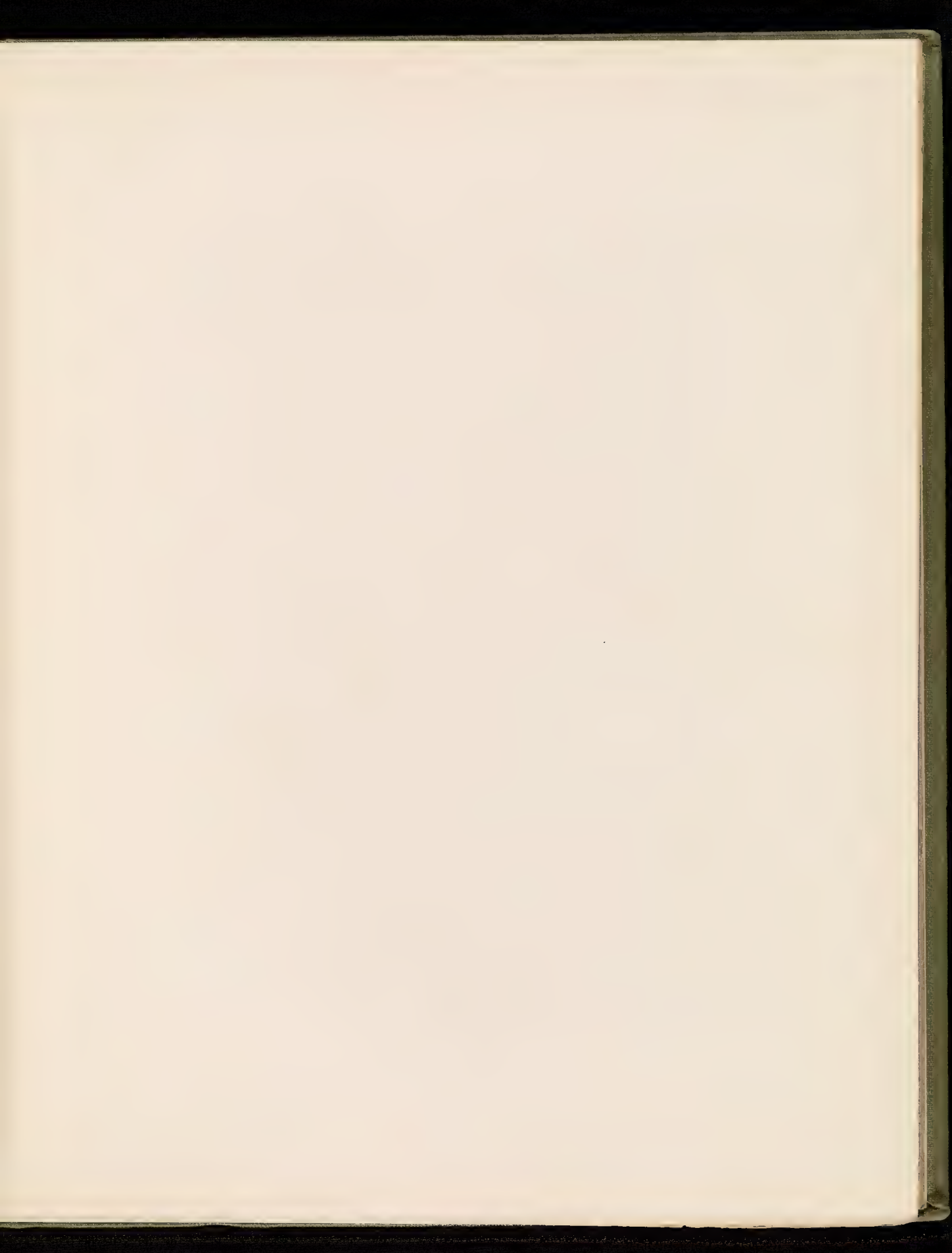
Collection of WILLIAM WELLS, ESQ., of Redleaf, 1848.

Collection of LORD OVERSTONE.

Smith's Catalogue Raisonné, No. 30.

PIETER DE HOOGH, or HOOCH, was born, probably, in 1630. Very little is known of his life; only a few details can be gathered from occasional dates on his pictures. He excelled in the painting of full and clear sunlight, and the figures he introduces into his pictures are generally placed in the open air in courtyards. The atmospheric effects attained in his pictures are their chief characteristics. He lived at Delft, and also at Haarlem, at which latter place he is believed to have died in 1681.





PORTRAITS OF GEORGE DIGBY, SECOND EARL OF BRISTOL, AND WILLIAM RUSSELL, FIFTH EARL AND FIRST DUKE OF BEDFORD.

Painted by SIR ANTHONY VAN DYCK.

Canvas 99 x 62 inches.

Lent by the RIGHT HON. THE EARL SPENCER, K.G.

THE Earl of Bristol is standing with his right arm on the base of a column and his left holding the hem of his cloak; light hair, fair complexion, black silk costume, rich lace ruff on the shoulders. The Duke of Bedford is standing with his right hand on his hip, a red mantle slung across the arm; his left hand holding his hat hangs negligently at his side; brown bushy hair, red figured vest embroidered with gold; scarlet hose, the knee-bands adorned with gold lace and cords; buff boots; gold belt across the body with sword attached.

Bust portraits from this picture engraved by JACOBUS HOUBRAKEN, born 1698, died 1780.

Earl of Bristol's portrait engraved from this picture by THOMAS WRIGHT, born 1792, died 1849, for Lodge's Memoirs.

Duke of Bedford's portrait engraved from this picture by CHARLES PICART, born 1780, died 1837.

Smith's Catalogue Raisonné, No. 515.

John Smith, in his Catalogue Raisonné (date 1831), observes, "This example of the Art would of itself have been sufficient to have immortalized the painter."

SIR ANTHONY VAN DYCK was born at Antwerp, 1599. At the age of ten he became the pupil of Hendrik van Balen, but his great instructor was Rubens, with whom he lived for



four years. Before his twentieth birthday he was admitted a Master of the Antwerp Corporation of Painters. By the advice of Rubens, he visited Italy, and remained there five years. On his return he painted, among others, his celebrated picture of "The Crucifixion" for the church of St. Michael, at Ghent, and this it was which established his reputation as one of the Masters of the age. He soon acquired, too, an unrivalled reputation as a portrait painter. In 1630 he visited England, but not meeting with the reception he had anticipated, he returned to his own country; but in 1632, Charles I, who had seen a portrait of his Chapel-master by Van Dyck, sent an express invitation to him to come to England, and on this occasion he was most courteously received, being lodged by the king at Blackfriars, and in the following year knighted. He was also granted a pension of £200 per annum for life. He settled in England, where his success as a portrait painter enabled him to live in great style. He had a country house at Eltham, and kept great state when in town; "he always went magnificently dressed, had a numerous and gallant equipage, and kept so good a table in his apartment that few princes were more visited or better served." He died in London, 1641, at the age of forty-two, and was buried in the old church of St. Paul, near the tomb of John of Gaunt. Notwithstanding his expensive style of living, he left property to the value of about £20,000 sterling. In freshness, force, and vigour of handling, his works are unsurpassed. In his portraits he stands a Master among Masters.

VIEW ON THE MAAS DURING A FINE DAY IN WINTER.

Painted by ALBERT CUYP.

Panel $25\frac{1}{2} \times 35\frac{1}{2}$ inches.

Lent by the RIGHT HON. THE EARL OF YARBOROUGH.

ON the right are the ruins of a castle, close to which are sledges, horses, and a great company of people, many of whom are under a tent. Three men are chatting near a grey horse, and a fourth person, dressed in red and nearer the spectator, is skating. Beyond is a broad expanse of ice and groups of skaters, a few buildings and a line of flat coast. The sky is varied with mottled clouds, and the influence of a bright winter sun gilds the scene.

Of this picture, Waagen said: "The happy composition, the striking effect of sunlight and the broad and masterly treatment render this one of the finest works of the best time of the Master."

Signed "A. CUYP."

Collection of M. VANDER S. V. SLINGELANDT, 1785.

Exhibited at the British Institution, 1832.

Burlington House, 1875 and 1890.

Smith's Catalogue Raisonné, No. 19.

ALBERT CUYP was born at Dort, his father's native town, 1620. He became the pupil of his father, but further particulars of his early life are wanting, but it is probable he visited other parts of Holland before commencing practice on his own account at Dort. He was many-sided in his Art, but ever taking Nature as his guide and model escaped all reproach to mannerism. His temperament led him to seek calm and sunny scenes, and his extraordinary mastery in rendering light and the effects of hazy morning or of glowing afternoon has become proverbial. He met with but limited recognition in his day, and Holland is not particularly rich in his works. The portraits he painted are good in character, and as little conventional as his other work. He died at Dort, 1691.



INTERIOR, WITH FIGURES.

Painted by HENDRIK MARTENSZOOM SORGH.

Panel $19\frac{1}{2} \times 27\frac{1}{4}$ inches.

Lent by ALFRED C. DE ROTHSCHILD, ESQ.

SIX persons are seated at a table, one of them a woman, behind whom a man is standing near a fireplace. The chief figure is seated on a tub, wearing a red cap and having in his hands a large jug of beer.

Signed "M. SORGH, 1642."

HENDRIK MARTENSZOOM SORGH, called also Rokes, was born at Rotterdam, 1611. He was the son of Martin Rokes, the Master of the passage boat between Rotterdam and Dordrecht, who, on account of his care and attention to passengers, acquired the appellation of "Sorgh" or "Careful," and the name descended to his son. Hendrik studied at Antwerp under David Teniers the younger, and under Willem de Buytenweg, and painted, in the manner of Adriaan Brouwer, views of humble interiors, fishmarkets, fairs, &c., and, in later years, scenes on the sea and on rivers. He is well represented in the principal Galleries in Holland. He died at Rotterdam about 1670.



THE GLASS OF LEMONADE.

Painted by GERARD TERBURG.

Canvas 26 × 21 inches.

Lent by ANTONY GIBBS, ESQ.

A COMPANY of two ladies and a gentleman in a handsome apartment; the elder lady is standing with her hand upon the shoulder of the other, who is seated, and dressed in a yellow velvet *négligé* bordered with ermine, white satin petticoat trimmed with gold, and black hood tied under the chin; she has a glass of lemonade in her hand, which a cavalier, sitting opposite to her, in green coat, auburn hair and large brown hat, is stirring with a silver knife; to the right is a table, on which is a plate and a bottle.

Novar Collection.

Exhibited at Burlington House, 1880.

Engraved in the Choiseul Gallery.

Smith's Catalogue Raisonné, No. 8.

GERARD TERBURG was born about 1617. He was taught drawing by his father at Zwolle. In 1632 he was at Amsterdam, and afterwards studied at Haarlem under the elder Pieter Molyn. In 1635 he visited England, travelling then through France, Italy and Germany. In 1646 he repaired to Münster, where the memorable Congress was then sitting. And it was there he painted the marvellous little picture of the "Ratification of the Treaty of Peace," now in the National Gallery. In 1648 he visited Spain, and acquainted himself with the works of Velasquez. In 1654 he married, and settled in Deventer, where he became burgomaster, and where he painted the greater number of his pictures of social life, and portraits on a small scale, full of distinction. He died 1681.



A HERDSMAN AND A WOMAN TENDING CATTLE.

Painted by ALBERT CUYP.

Canvas 25 × 33½ inches.

Lent by SIR HENRY ST. JOHN MILDMAV, BART., J.P.

THE scene is a hilly country, a river on the right and in the distance the tower of a castle. In a meadow in front are seven cows, guarded by a herdsman who is in a red coat, and stands with his back to the spectator, conversing with a woman who is sitting on the ground near him. The aspect of a fine summer evening lends a delightful lustre to the scene.

Signed "A. CUYP."

Collection of HENRY PENTON, ESQ., until 1800.

Engraved by FRANÇOIS VIVARES, born 1709, died 1780.

Smith's Catalogue Raisonné, No. 75.

ALBERT CUYP was born at Dort, his father's native town, 1620. He became the pupil of his father, but further particulars of his early life are wanting, but it is probable he visited other parts of Holland before commencing practice on his own account at Dort. He was many-sided in his Art, but ever taking Nature as his guide and model escaped all reproach to mannerism. His temperament led him to seek calm and sunny scenes, and his extraordinary mastery in rendering light and the effects of hazy morning or of glowing afternoon has become proverbial. He met with but limited recognition in his day, and Holland is not particularly rich in his works. The portraits he painted are good in character, and as little conventional as his other work. He died at Dort, 1691.



TEMPTATION.

Painted by JAN MIENSE MOLINAER.

Panel $10\frac{1}{4} \times 10\frac{1}{2}$ inches.

Lent by HENRY PFUNGST, ESQ., F.S.A.

THE girl, habited in red, with brown fur and white headgear, frill and apron, is holding in her hand a long lighted pipe, as if her companion were persuading her to smoke. He, in dark grey pleated cloak, deep white frill and broad brimmed brown hat with feather, has a flagon in one hand, against which lies an overturned glass, while with the other he offers her wine.

JAN MIENSE MOLINAER was born at Haarlem early in the seventeenth century. He is regarded as the best of the Molinaers (the surname of a large family of artists of the Dutch School). He painted country scenes in the manner of Steen and Brouwer. There are three Etchings by him—"A Festival," "The Violinist," and "A Pastry Cook with Children," the two former being very rare. He died at his native town in 1668.



LE CHEVALIER AMOUREUX.

Painted by FRANZ VAN MIERIS (the Elder).

Panel $16\frac{3}{4} \times 13\frac{1}{4}$ inches.

Lent by E. STEINKOPFF, ESQ.

INTERIOR of a room. A cavalier, habited in a striped jacket, a cuirass and a scarlet cloak, is seated, looking fixedly at a pretty girl, who is filling his glass from a silver tankard; she is dressed in a cream-coloured jacket, white satin petticoat, small black apron and a white kerchief over her head. On the right of the apartment is a gentleman sleeping, with his head resting on a table; at the exterior of a doorway, at the end of a room, is seen a couple embracing.

Signed "F. M." and dated "1658."

Imported by MR. CHAPLIN, 1838.

Collection of CHARLES BREDEL, ESQ.

Collection of ALBERT LEVY, ESQ.

Collection of the EARL OF DUDLEY.

Exhibited at the British Institution, 1839 and 1851.

Smith's Catalogue Raisonné, Supplement No. 44.

FRANZ VAN MIERIS was born in 1635 at Leyden. His father was a goldsmith, and he was one of a family of twenty-three children. In early life he studied with Gerard Dow, who said he was the prince of his pupils, and in many respects he was not inferior to his Master. His talents were much appreciated during his lifetime, his pictures realising large sums. His works were small in size, and he loved to represent silks, plate and jewels, and, like all "The Little Masters" of Holland, gave much thought to the painting of hands, and made them full of beauty and meaning. He died at Leyden in 1681.



VIEW ON THE COAST OF SCHEVENING.

Painted by JACOB VAN RUISDAEL.

Canvas 33 × 42 inches.

Lent by the RIGHT HON. THE EARL OF CARLISLE.

A VIEW on the coast of Schevening, during a fresh breeze and the appearance of approaching rain. The lofty ridges of sand called the Dunes, peculiar to that coast, rise on the left, and extend receding into the distance, forming a boundary to a wide beach, over which are distributed a number of persons. Of these a group, composed of two men, a woman and a child, is close to the front, and near them is a lady in black walking towards a gentleman. Nearer the sea are two fishermen wading through a pool. Beyond these are two smacks drawn up on the beach, and still more remote may be counted five other vessels. On the opposite side the eye looks over a wide expanse of sea, in a distant part of which three ships are seen.

Exhibited at the British Gallery, 1836.

Smith's Catalogue Raisonné, Supplement No. 28.

JACOB VAN RUISDAEL was the nephew of the painter Solomon van Ruisdael, and was born at Haarlem about 1625. His father, Isaac, gave him a good education and intended him for the medical profession, and he was sometimes styled Doctor. He probably studied under his uncle, but it is clear that he was powerfully influenced by Allaert van Everdingen. He removed to Amsterdam in 1659, and the same year obtained the rights of citizenship there. He remained unmarried in order to promote the comfort of his aged father, but in spite of his activity his talents were not appreciated by his contemporaries as they deserved to be. In 1681 his fellow religionists obtained from the Burgomaster of Haarlem a place in the almshouse of Haarlem for him, by payment of a



certain sum. He died there soon after, and was buried May 14th, 1682. The landscapes of Ruisdael are generally simple natural views, well selected, his favourite subjects being woody scenes and waterfalls, though he sometimes painted marine pieces. The artistic importance of his work lies in the conception, and in the solemn earnestness of the prevailing tone, founded upon a deep and continual observance of Nature.

INTERIOR OF A KITCHEN; OR, FRYING CAKES.

Painted by JAN STEEN.

Panel 32 x 20 inches.

Lent by SIR HENRY ST. JOHN MILDMAI, BART., J.P.

TWO girls are in a kitchen, one of whom is engaged in frying cakes on a stove; a boy behind her is pinching a cat by the ear, and its cries excite a poodle dog which is jumping upon the boy's knees; another boy, an infant, seated in a chair, is much amused at the scene.

Braam-camp Collection, 1771.

Holderness Collection, 1802, called then "The Pancake Girl."

Smith's Catalogue Raisonné, No. 23.

JAN STEEN was the son of a brewer, and was born at Leyden about 1626. He studied at the Hague with Jan van Goyen, whose daughter he married there in 1649. He entered the Corporation of Painters at Leyden in 1648, but he was absent from that city for several years, returning to it in 1658. He then combined the business of a tavernkeeper with the occupation of painting. He has been justly likened, for dramatic expression, to Molière. He drew human nature from the humorous side, often with grim satire, though not without touches of pathos, which show deep sympathy with his kind. If he is sometimes unnecessarily coarse, some allowance must be made for his period and his surroundings. The character of his figures is typical and subtly true, his execution crisp and brilliant, and his colour varied and uncommon. In composition he has never been excelled, and he contrived to give to the most skilful arrangement the effect of accidental combinations.



PORTRAIT OF A JEWISH HIGH PRIEST.

Painted by REMBRANDT VAN RHYN.

Canvas 39 × 31 inches.

Lent by HIS GRACE THE DUKE OF DEVONSHIRE, K.G.

AN aged man with portly countenance and large gray beard, represented full face, with his hands united in front. Large white turban, brown mantle, attached on the breast by richly embossed gold clasps.

Engraved by W. PETHER, 1764 and 1766, and in small by SPENCER.

GÖRLING has engraved a bust of this portrait.

Smith's Catalogue Raisonné, No. 290.

REMBRANDT VAN RHYN was born at Leyden in 1606. He was the son of a miller, and his parents were in good circumstances. He attended the Latin School, but his tendencies to Art induced his father to place him with J. van Swanenburch, a painter, and a member of an old Leyden family, with whom he remained three years. At the age of fourteen he went to Amsterdam to study; three years later returned to his native town and worked incessantly, till at the age of twenty-two he finally settled at Amsterdam. He there married a lady possessed of some fortune, who has become famous through many portraits he painted of her. His mother was also his model. After his wife's death, in 1642, he became involved in his circumstances, and all his effects were sold, including his collection of works of Art and his large house at Amsterdam, where he had resided for many years. His troubles, however, did not affect his professional career, and artists from all parts of Holland came to study in his studio, the most famous of whom were Gerard Dow and Ferdinand Bol. Rembrandt died at Amsterdam in 1669.



HORSES DRINKING AT A SPRING.

Painted by THOMAS GAINSBOROUGH, R.A.

Canvas 49 × 39 inches.

Lent by SIR CHARLES TENNANT, BART.

ROCKY scene, richly wooded. On the right is a spring to which two horses, one of them a brown and the other a grey, have been brought to drink, the latter ridden by a man wearing a red jacket and brown sleeves; and a dog is seen lapping the water.

Collection of SIR JOHN LEICESTER.

Collection of J. L. PARKER.

Collection of the EARL OF LONSDALE.

British Institution, 1814 and 1843.

Burlington House, 1876.

THOMAS GAINSBOROUGH was born at Sudbury, in Suffolk, in 1727. At an early age he showed an aptitude for Art, and spent his time in sketching and in rambling about the woods and lanes around his home. When fourteen years of age he came to London, and for several years studied Art. Before he was nineteen he married Miss Margaret Burr, a young lady with an annuity of £200 a year, the memory of whose extraordinary beauty is still, says Fulcher, preserved in Sudbury. For a period of twelve years they lived at Ipswich, removing in 1759 to Bath. On the foundation of the Royal Academy in 1768 he became one of the thirty-six original members, and in 1774 left Bath to reside in London. He was much patronised by George III. At the height of his popularity, when nearly all the great men and celebrated women of the day were sitting to him, commissions came in so quickly that he was unable to keep up with the demand for his services. Gainsborough was also a musician, and used to say "he painted portraits for money, landscapes because he loved them, and was a musician because he could not help it." He died in 1788, of cancer, at the age of sixty, and was buried, at his own request, in Kew Churchyard. He was of a kind and generous disposition, and Northcote writes: "He was a natural gentleman, and, with all his simplicity, had wit." His pictures are full of grace and beauty, and as a landscape painter he is at the head of the English School.



MARY ISABELLA, DUCHESS OF RUTLAND.

Painted by SIR JOSHUA REYNOLDS, P.R.A.

Canvas $93\frac{1}{2} \times 58$ inches.

Lent by HIS GRACE THE DUKE OF RUTLAND, K.G.

MARY ISABELLA, Duchess of Rutland, wife of the fourth Duke of Rutland and grandmother of the present Duke, was the daughter of Charles Noel Somerset, fourth Duke of Beaufort. She was called "The Beautiful Duchess."

Full length, life size, standing, leaning with her left arm on a pedestal, on which lies some rich crimson drapery. Pale pink robe trimmed with ermine over a white dress, brown silk girdle; high white turban, ornamented with pink feathers. Landscape background, with a glimpse of sky to the left.

Engraved by VALENTINE GREEN, born 1739, died 1813.

Another portrait of this lady is also at Belvoir, by the REV. W. M. PETERS, A.R.A., life size, on oak panel, in a white dress, holding a garland of flowers.

SIR JOSHUA REYNOLDS was born in 1723, and educated at Plympton St. Mary, Plymouth. He came to London at the age of eighteen as a pupil of Hudson, and remained with this Master less than two years. Returning home, he painted many portraits at low prices (seventy shillings). In 1749 he sailed with Commodore Keppel to the Mediterranean, and reaching Rome stayed there for two years, directing his studies chiefly to Michael Angelo's works in the Sistine Chapel. Working there during bad weather he caught cold and became deaf, and was compelled thereafter to use an ear-trumpet. He returned to London in 1752, and settling soon after in St. Martin's Lane, quickly rose in reputation. In 1753 he painted the portrait of Commodore Keppel, which laid the foundation of his



fortune. He painted many heads at this time at twelve guineas each. Henceforward his progress was very rapid, and among his sitters were many of the famous men and women of his time. In 1768 he was knighted, and became first President of the Royal Academy. From this time he worked with almost uninterrupted assiduity and success, producing many hundreds of pictures. He died February 23rd, 1792.

MISS MELLON, AFTERWARDS DUCHESS OF ST. ALBANS.

Painted by GEORGE ROMNEY.
Canvas 28 × 22½ inches.
Lent by F. C. PAWLE, ESQ., J.P.

HALF length, life size, almost full face; white dress, brown fur
boa round her neck; dark blue background.

Harriet Mellon, born about 1775, was the daughter of Lieutenant Mellon, of the Royal Navy, and of the Irish wardrobe woman of a strolling company of comedians. Her schooling was of the roughest, but in her wanderings with her mother she picked up some education, and after appearing as *Little Pickle* and *Priscilla* in "The Romp," she was introduced to Sheridan, whose *Lydia Languish* she was permitted to play. Drury Lane, at that time, numbered amongst its company Mrs. Siddons, Miss Farren, Mrs. Jordan and John Kemble. By degrees her beauty made an impression, and she was allowed to play *Violante* in "The Honeymoon," and *Mrs. Ford* in the "Merry Wives of Windsor." She became the friend of Lady Burdett, whose father, Thomas Coutts, married her, as his second wife, and at his death in 1821 he left her all his property for distribution among her step-children, and this trust she fulfilled in the handsomest manner. Six years after her husband's death she married William Aubrey, ninth Duke of St. Albans. Lady Morgan recording a morning visit to her writes:—"Her gown much too fine for the morning, all ridiculously bespattered with large jewels; and duke's coronets on all the footstools." She had no children, and died in 1837.



Exhibited at Burlington House, 1889.

GEORGE ROMNEY was born at Dalton-in-Furness, Lancashire, 1734. His father was a cabinet-maker, and brought Romney up to his own business, but the son showed so decided an ability for drawing that he was placed at the age of nineteen with a portrait painter named Steele, then established at Kendal. At the age of two-and-twenty Romney married. In the following year he commenced painting on his own account, and in 1762 came to London. In 1773 he visited Italy, and returning in 1775 took up his residence in Cavendish Square. From this time he divided with Reynolds and Gainsborough the patronage of the famous and wealthy, but his wife and family never participated in his success; they remained at Kendal, and during thirty-seven years he paid, it is said, only two visits to them. It was in 1782, when in his forty-eighth year, that he became acquainted with Lady Hamilton. After her first appearance on his horizon he seems to have relied almost solely on her for inspiration. He was miserable when away from "the divine lady," and reduced the number of his sittings in order to devote more time to studies of her beauty. At the age of sixty-five he broke up his London establishment and rejoined his family at Kendal, where he died in 1802. His best characteristics are grace and pleasant colour. As a draughtsman he gave evidence of higher gifts than either Reynolds or Gainsborough. On the other hand he was far below Reynolds in intellectual vigour, and below Gainsborough in spirituality, and below both in richness of chiaroscuro.

THE PIRATES OF ISTRIA CARRYING OFF THE BRIDES OF VENICE.

Painted by J. R. HERBERT, R.A.

Canvas 57 × 45 inches.

Lent by JAMES DOLE, ESQ., of Bristol.

IT was an ancient usage among the Venetians that every year, on St. Mary's eve, twelve poor virgins, endowed by the State, should be united to their lovers, in the church of San Pietro, at Olivolo. On the auspicious day the kinsfolk and friends of the betrothed assembled at Olivolo, and from an early hour gaily dressed boats, with flowers and flags, might be seen skimming the canals towards San Pietro. In A.D. 939, the Corsairs of Istria, who were well acquainted with this annual custom, resolved to profit by the helpless state of the joyous train, and to carry off the daughters of San Marco. Under the conduct of their chief, Gaiolo, a renowned freebooter, they quitted their hiding-place as soon as the procession had entered the church, crossed the canal and leaped ashore. The doors of San Pietro were suddenly burst open, and the place was filled with armed Corsairs, who, tearing the terrified maidens from the foot of the altar, lifted them across the sacred threshold, and depositing them, almost bereft of sense, in their barques, set sail for Istria. The pirates were in the lagoon of Caorlo, when they beheld their pursuers close behind them, and the Venetians, profiting by their local knowledge and dexterity, overtook the marauders in a creek known as the Porto delle Donzelle. The contest



was long and sanguinary, but the vengeance of the bridegrooms was complete. Hardly an Istriian escaped, and the girls, rescued from the rude hands of their ravishers, were led back to Olivolo, where, as the narrative runs, "they endeavoured to forget their fright and alarm in the customary festivities."

Exhibited at the Royal Academy, 1841.

Art Treasures Exhibition, Manchester, 1857.

THE MONARCH OF THE GLEN.

Painted by SIR EDWIN LANDSEER, R.A.

Canvas 64 x 66 inches.

Lent by T. J. BARRATT, ESQ.

A STAG, crowned with his twelve tines, stands among the clouds on an eminence of rock and heather. His quick ear has caught a sound, and the wide-open nostrils seem to scent danger.

The picture was intended to fill a panel on the walls of the House of Lords, in those days when the leading artists of the country were invited to submit works for that purpose. It was sent on approval to the "Committee of Fine Arts," but was declined. It appeared in the ensuing Royal Academy Exhibition, where it evoked universal admiration.

Royal Academy, 1851.

LORD LONDESBOROUGH'S Collection.

LORD CHEYLESMORE'S Collection.

Engraved in 1852 by THOMAS LANDSEER, A.R.A., born 1795, died 1880.

Engraved in 1894 by J. B. PRATT.

SIR EDWIN LANDSEER was born in London in 1802. He was the youngest son of John Landseer, the well-known engraver. His father taught him, and is said to have sent the boy at an early age into the fields to sketch from nature any animals he came across. Some drawings in South Kensington Museum were executed by him when five years old. His first exhibited picture was painted when thirteen years of age. Three years later he entered the schools of the Royal Academy. In 1826 he became an Associate, and a few years after an Academician. His pictures are universally known, and he is "the unrivalled painter of animal life." In 1850 he received the honour of knighthood. He died at his house in St. John's Wood in 1873, and was interred in St. Paul's Cathedral.



EDWARD II. AND PIERS GAVASTON, A.D. 1308.

Painted by MARCUS STONE, R.A.

Canvas 48 x 84 inches.

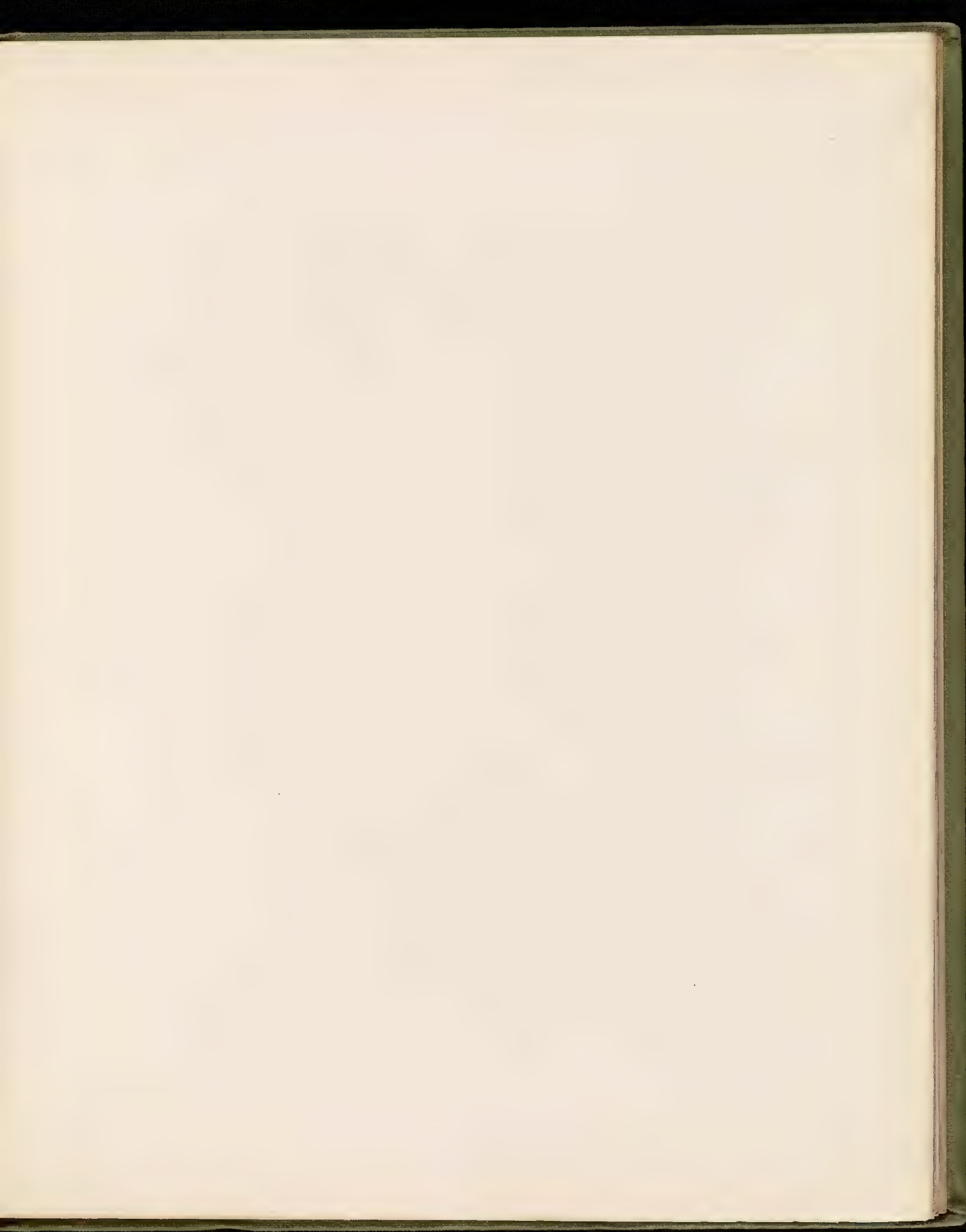
Lent by GEORGE FOX, ESQ., of Lichfield.

PIERS GAVASTON was the son of a Gascon Knight. He insinuated himself into the affections of the King by his agreeable behaviour, and by supplying him with those frivolous amusements which suited his capacity and intelligence. He became the King's favourite, and in that position rendered himself peculiarly displeasing to the English nobles, whom he was accustomed to deride and mimic for the amusement of his thoughtless sovereign, and even the Queen was not exempted when he was disposed to display his sarcastic powers. To the left of the picture the King and his favourite are approaching. To the right are some nobles indignantly regarding the pair, while seated near them are the Queen and some ladies of the Court. The scene is on the terrace, with view of broad park lands.

Royal Academy, 1872.

Manchester Jubilee Exhibition, 1887.





WEAVING THE WREATH.

Painted by SIR FREDERIC LEIGHTON, BART., P.R.A.

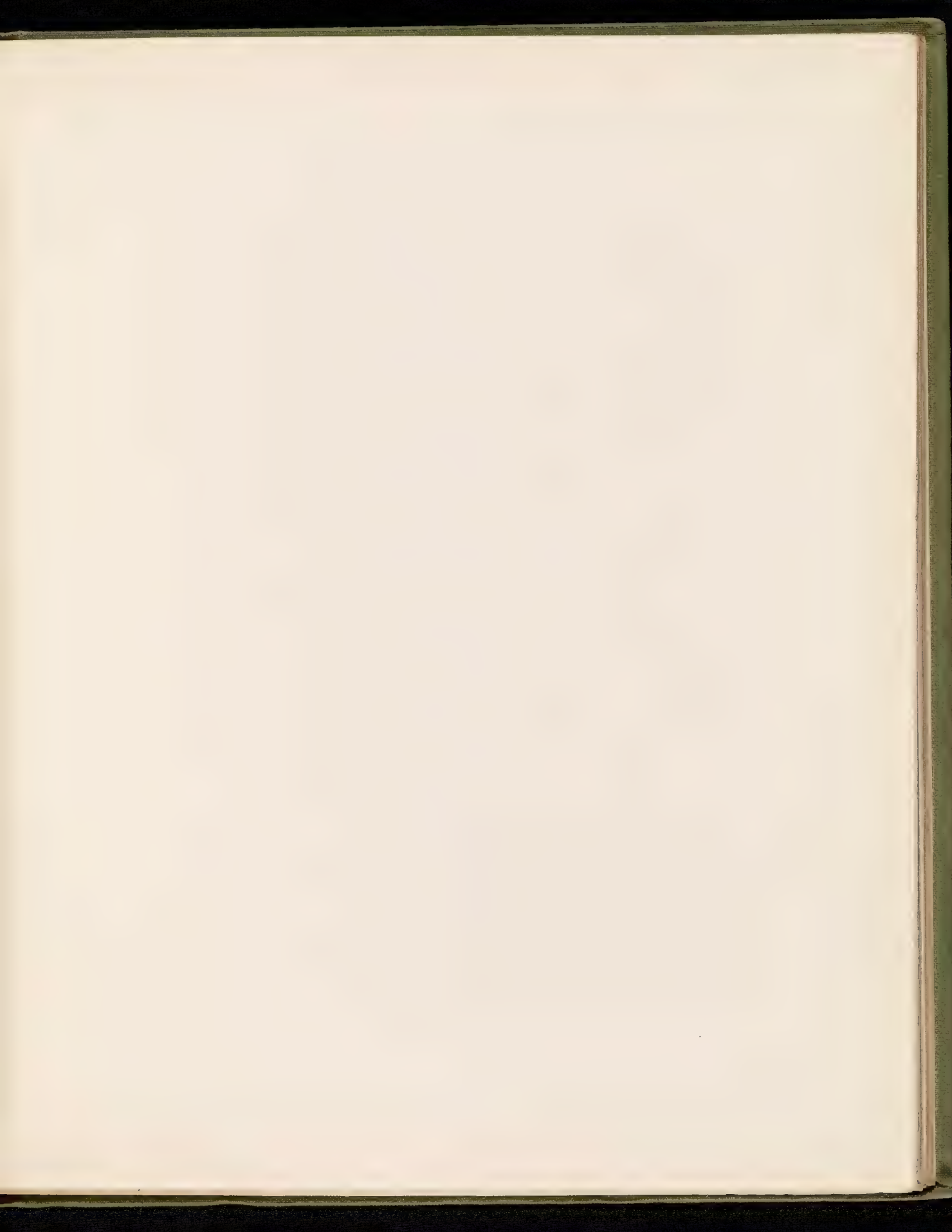
Canvas 25 × 23½ inches.

Lent by GEORGE HOLT, ESQ., of Liverpool, J.P.

FIGURE of a young girl, seated on an Oriental mat, weaving a wreath. She is amply clad in dark blue drapery, a piece of white raiment showing. A similar wreath to that she is weaving is round her own head ; background, sculptured white marble.

Royal Academy, 1873.





HEROD'S BIRTHDAY FEAST.

Painted by EDWARD ARMITAGE, R.A.

Canvas 61 × 109 inches.

Presented by the Artist to the permanent Gallery of the Corporation of London, 1894.

HEROD on his birthday made a supper to his lords and high captains ; and when his step-daughter Salome (daughter of Herodias by her first husband) came in and danced and pleased Herod and them that sat with him, the King said unto the damsel, " Ask of me whatsoever thou wilt and I will give it thee." And she asked the head of John the Baptist.

Exhibited at the Royal Academy, 1868.



LEAR AND CORDELIA.

Painted by FORD MADOX BROWN.

Canvas 31 × 44 inches.

Lent by ALBERT WOOD, ESQ., of Conway.

LEAR, King of Britain, in his old age resolves to divide his kingdom among his three daughters, Goneril, Regan and Cordelia, and to give the "largest bounty" to the one who "doth love us most." Goneril and Regan make great profession of their love, but Cordelia's love for him is too deep for words.

Lear. So young, and so untender?

Cordelia. So young, my Lord, and true.

Lear, in his rage, casts her off, and divides the kingdom between her two sisters. In the picture Goneril and Regan stand on the left, their husbands kneeling at Lear's feet, all four eagerly grasping at the old king's crown, which he has bidden them part between them. On the right is the Duke of Burgundy, biting his fingers in vexation; he had sought Cordelia in marriage, but now discards her. In the background to the extreme left is seen the Duke of Kent, who has just been banished for speaking in favour of Cordelia. The King of France is taking her by the hand and is saying—

"Thy dowerless daughter, King, thrown to my chance,
Is queen of us, of ours, and our fair France;
Not all the Dukes of waterish Burgundy
Can buy this unprized, precious maid from me."

Painted, 1875.

Purchased from the Artist by the present owner.



FORD MADOX BROWN was born at Calais in 1821. He was educated on the Continent, and studied Art at the Academy at Bruges, and also at Ghent and Antwerp, and at the age of twenty-three submitted cartoons for the competition for the wall decoration at Westminster. In 1848 he was sought out by Rossetti, with the intention of being received by him as a pupil, and a strong friendship was formed between the two men. In 1865 he exhibited fifty of his pictures in a Gallery in Piccadilly. His greatest production is considered to be one entitled "Work," now in the Corporation of Manchester Gallery. It was in the first Guildhall Exhibition in 1890. For many of the later years of his life he was engaged in decorating in fresco the Town Hall of Manchester. He died in 1893.

LOST SHEEP.

Painted by H. W. B. DAVIS, R.A.

Canvas 24 × 36 inches.

Lent by C. T. HARRIS, ESQ., C.C.

THE sheep have strayed from their pasture, and, night coming on, finds them on a strange and sterile soil. Their dazed look expresses with remarkable truth the consciousness that they are lost.

Exhibited at the Royal Academy, 1885.



THE SICK CALL.

Painted by MATTHEW JAMES LAWLESS.

Canvas 25 × 40¾ inches.

Lent by WILLIAM COLTART, ESQ., of Birkenhead.

"Is any man sick among you? Let him bring in the priests of the church and let them pray over him."

A BOAT is crossing a Belgian river with a priest seated in the stern, his hands folded on his knees and his staff beside him. His acolytes in white, with scarlet bands, attend him. A weeping woman, poorly clad, is hiding her face in her hands, and a youth seated behind the priest, the sick person's son probably, is looking anxiously at the spot to which they are journeying, his clenched hand on the gunwale of the boat. They are going with the Host to render the last office to a sick person. The stalwart rower, sorrowful of aspect, works with a steady pull, and on the bank the quaint buildings of the old Belgian town rise into a placid sky, and reverential figures watch the boat in its course.

Exhibited at the Royal Academy, 1863.

MATTHEW JAMES LAWLESS was born in 1836. He studied at the Langham School of Art, and was a pupil of Cary and Leigh. He executed drawings for wood engravings for "Good Words" and "Once a Week," and was a member of the Etching Club. He exhibited at the Royal Academy, his last contribution being the picture here presented. He died at Bayswater, 1864, at the age of twenty-seven.



JOLI CŒUR.

Painted by D. G. ROSSETTI.

Panel 15 × 12 inches.

Lent by MISS HORNIMAN.

SMALL half-length figure of a girl, face slightly turned to right, rich auburn hair with circular pearl ornament in it. Purple robe edged with brown fur, thrown open and displaying the white dress. Right hand drawing back the robe; left hand playing with the coral necklace round her neck, to which is attached a crystal heart; coral bracelet on left wrist; deep peacock-blue background.

In the left corner of the picture are the words "Joli Cœur," in the right corner "D. G. R. (in monogram) 1867."

Collection of WILLIAM A. TURNER, ESQ.

GABRIEL CHARLES DANTE ROSSETTI was born in London in 1828. He was the son of Gabriele Rossetti, who was exiled from Italy for his political opinions and came to London. He entered the Schools of the Royal Academy in 1846, and in 1848 became the prime mover in the famous Pre-Raphaelite revolt. In 1850 he edited "The Germ," a periodical which demonstrated the principles of the brotherhood; but it was short lived. Among the works painted according to its principles was the "Ecce Ancilla Domini," now in the National Gallery. For the next ten years his chief productions were a series of water colours inspired by passages in the "Vita Nuova" and the "Divina Commedia." In 1860, after a long engagement, he married Elizabeth Eleanor Siddall, a girl of characteristic beauty and the model for some of his most famous works. She died in 1862 from an over-dose of laudanum, and on the day of her burial Rossetti placed the manuscript of all his poems, as a last gift, in her coffin. In the autumn of that year he removed to Cheyne Walk, Chelsea, and between that time and 1869 produced some of his finest paintings, achieving a splendour of colour that may be compared with the productions of the great Venetians, and has seldom been surpassed in modern times. In 1869 he was prevailed upon to permit the exhumation of his buried manuscripts, and in the following year the first collection of his poems appeared. At this time symptoms of weak health appeared, and he suffered terribly from insomnia. To obtain relief he resorted to chloral, with the customary results. Early in 1882 he went to Birchington, where, on the Easter Sunday of that year, he died.



ISABELLA; OR LORENZO AND ISABELLA.

Painted by SIR JOHN EVERETT MILLAIS, BART., R.A.

Canvas 39 × 55½ inches.

Lent by the Corporation of Liverpool.

"Fair Isabel, poor simple Isabel !

Lorenzo, a young palmer in love's eye !

They could not in the self-same mansion dwell

Without some stir of heart, some malady ;

They could not sit at meals, but feel how well

It soothed each to be the other by."

LORENZO is holding a plate with a half cut orange upon it, which he is offering to Isabel. Her brothers, sitting opposite, and who later murder Lorenzo, are moved to spite and rage at witnessing the evident relationship between the two. The one cracking the nut is cruelly kicking the hound which his sister tenderly caresses, while the other, lifting his wine-glass to his lips, regards the lovers with a look of malice.

The model for Lorenzo was Mr. William Michael Rossetti ; for the man with the table napkin to his lips, Mr. Millais, the painter's father ; while Dante Gabriel Rossetti was the model for the man at the extreme end of the table, who is draining his glass.

This was the first pre-Raphaelite picture painted by Millais. He was then in his twentieth year.

Exhibited at the Royal Academy, 1849.

Collection of THOMAS WOOLNER, ESQ., R.A.



THE ESCAPE OF A HERETIC, A.D. 1559.

Painted by SIR JOHN EVERETT MILLAIS, BART., R.A.

Canvas 43 × 31 inches.

Lent by SIR WILLIAM H. HOULDSWORTH, BART., M.P., of Kilmarnock.

UNDER the disguise of a familiar of the prison, a young Spanish noble has contrived to gain entrance to the Inquisition, and having bound the dangerous monk in the inner cell and gagged him with his own hood and rosary, he hurries the monk's dress on to the terrified prisoner, who has already been robed in her hideous gaberdine for the *auto-da-fé*. The poniard in the lover's hand is ready for use as a last resource. Free air and green country are indicated through the small window on the right.

Exhibited at the Royal Academy, 1857.



SIR ISUMBRAS AT THE FORD.

Painted by SIR JOHN EVERETT MILLAIS, BART., R.A.

Canvas 50 x 67 inches.

Lent by MRS. ROBERT BENSON.

AN aged knight in golden armour, riding home in the twilight, is crossing a river at the ford. He is carrying across with him two peasant children, one of whom, a little girl, is looking wonderingly at him, as she holds with one hand a piece of the horse's black mane; the other, a little boy, riding behind the knight, has a bundle of wood tied to him, which he has been gathering. On the bank of the river two nuns are walking, one of them with a book, and they are both regarding with interest the kindly act of the old warrior. A stone archway, trees and houses are seen in mid-distance and low hills beyond, dark blue against the clear evening sky.

The landscape was painted on the Tay.

Exhibited at the Royal Academy, 1857; partly repainted the same year, after its return from the Academy; retouched and slightly altered, 1893.

Grosvenor Gallery, Millais Exhibition, 1886.

Collection of CHARLES READE, ESQ., the Author.

Collection of JOHN GRAHAM, ESQ.



STRAYED SHEEP.

Painted by W. HOLMAN HUNT, R.W.S.

Canvas $17\frac{1}{4}$ × 23 inches.

Lent by GEORGE LILLIE CRAIK, ESQ.

PAINTED on the cliffs near Hastings. The artist had received a commission to repeat the group of sheep from his picture "The Hireling Shepherd," but an original group was afterwards decided upon, and the present picture was painted. On this work Mr. Ruskin said, "It at once achieved all that can ever be done in that kind : it will not be surpassed—it is little likely to be rivalled—by the best efforts of the times to come."

Painted for C. T. MAUD, ESQ., 1852.

Exhibited at the Royal Academy, 1853.

Paris, 1855.



THE HESPERIDES.

Painted by SIR EDWARD BURNE-JONES, BART.

Water colour 47 × 38½ inches.

Lent by FREDERICK CRAVEN, ESQ., of Bakewell.

THE Hesperides were the beautiful guardians of the tree with the golden apples, which Ge had given to Hera at her marriage with Zeus. The poets describe them as possessing the power of sweet song. According to the earliest legends they lived on the river Oceanus, but later accounts have located them in the neighbourhood of Cyrene, Mount Atlas, or the islands on the western coast of Libya. In their watch they were assisted by the dragon Ladon, who had been appointed by Juno to watch in the garden of the Hesperides, and who never slept.

Manchester Jubilee Exhibition, 1887.



THE SLEEPERS AND THE ONE THAT WAKETH.

Painted by SIMEON SOLOMON.

Water colour 14 × 18 inches.

Lent by FREDERICK CRAVEN, ESQ., of Bakewell.

Manchester Jubilee Exhibition, 1887.



LA BELLE DAME SANS MERCI.

Painted by J. W. WATERHOUSE, A.R.A.

Canvas $43\frac{1}{2}$ × 32 inches.

Lent by GEORGE WOODIWISS, ESQ., of Bath, J.P.

LADY in mauve, kneeling, long fair hair, a loose tress of which she has wound round the neck of an armed knight who stoops before her, and into whose face she passionately gazes. Scene, a lone wood with glimpse of a stream between the tall dark stems.

"I met a lady in the woods
Full beautiful—a faery's child;
Her hair was long, her foot was light,
And her eyes were wild.
She found me roots of relish sweet,
And honey wild, and manna dew,
And sure in language strange she said—
'I love thee true.'"

Exhibited at the Royal Academy, 1893.



THE SETTING SUN.

Painted by ADRIAN STOKES.

Canvas 47 × 72 inches.

Lent by GEORGE MCCULLOCH, ESQ.

A CLIFF from which is seen an expanse of sea. A milkmaid is seated to the left—brown dress, blue sun bonnet—milking a cow; another cow to the right is lying down. The sun, a lurid ball, is to the right of the picture throwing its reflections on the sea.

Exhibited at the New Gallery, 1891.

Chicago Exhibition, 1893.



MISS ALEXANDER.

Painted by JAMES MCNEILL WHISTLER.

Canvas 75 × 39 inches.

Lent by WILLIAM C. ALEXANDER, ESQ.

FULL length, life-size portrait of a child standing towards the left, her head turned to the spectator; white muslin frock, short gray polonaise, pale green sash; black rosette on the sash, another in her fair hair, and a black bow in her large gray felt hat, which she holds in her left hand hanging down at her side; white stockings, black shoes with pale green rosettes. Background, gray wall with black frieze, gray drapery on bench to left, marguerites to right, two pale yellow butterflies high up to the left.



HER MOTHER'S VOICE.

Painted by WILLIAM QUILLER ORCHARDSON, R.A.

Canvas 40 × 58 inches.

Lent by HENRY TATE, ESQ., J.P.

"But O for the touch of a vanish'd hand,
And the sound of a voice that is still!"

Royal Academy, 1888.





THE GANDER.

Painted by G. H. MASON, A.R.A.

Canvas 19 × 33 inches.

Lent by WILLIAM COLTART, ESQ., of Birkenhead.

A GRACEFUL peasant child with arms uplifted is keeping back a sturdy gander that threatens her. She wears a dark blue frock, light blue pinafore, and yellow kerchief round her neck. Her companion in darker clothing is behind her, and a short distance off are more geese, and beyond them the land rises dark against the rich red light of evening, reflected partly in the pond near which the child stands.

Exhibited at the Royal Academy, 1865.

Manchester Jubilee Exhibition, 1887.

GEORGE HEMMING MASON was born at Wetley Abbey, in Worcestershire, in 1818. He studied, by his parents' wish, for the medical profession, but abandoned it, at the age of twenty-six, for Art. He travelled on the Continent with his brother, and eventually settled in Rome for several years, from which place he contributed many pictures to the Exhibitions of London and Paris. While there, news of financial disaster at home reached him, and for a time he was thrown entirely on his own resources. In 1857 he returned to England, and thenceforward all his subjects were taken from the neighbourhood of his birthplace, where he partially resided. In 1865 he settled in London, and was elected Associate of the Royal Academy in 1868. He died in 1872.





EVE.

Painted by MAURICE GREIFFENHAGEN.

Canvas 69 × 27 inches.

Lent by the Artist.

LIFE-SIZE, nude figure, facing the left; long auburn hair. She is turning in indecision, as she hears the voice of the serpent which curls at her feet among the grasses and flowers, and whose head rises behind her. The ripe forbidden fruit hangs near, and a deeply coloured sky is seen between the leaves and trunks of the trees.



“SCOTLAND FOR EVER.”

Painted by LADY BUTLER (Miss Elizabeth Thompson).
Canvas 39 × 76 inches,
Lent by the Corporation of Leeds.

CHARGE of the Scots Greys at Waterloo. On the afternoon of the 18th June, the 92nd Regiment, which was then reduced to two hundred men, found it necessary to charge a column of the enemy which was coming down upon them, numbering from two to three thousand men. The two hundred men broke into the centre of this column with the bayonet, and the instant they pierced it, the Scots Greys dashed in to their support, when they and the men of the 92nd cheered and shouted “Scotland for Ever.” The enemy, to a man, were put to the sword or taken prisoners, after which the Greys charged through the enemy’s second line and took the Eagles.



THE TOILET.

Painted by ALBERT MOORE.

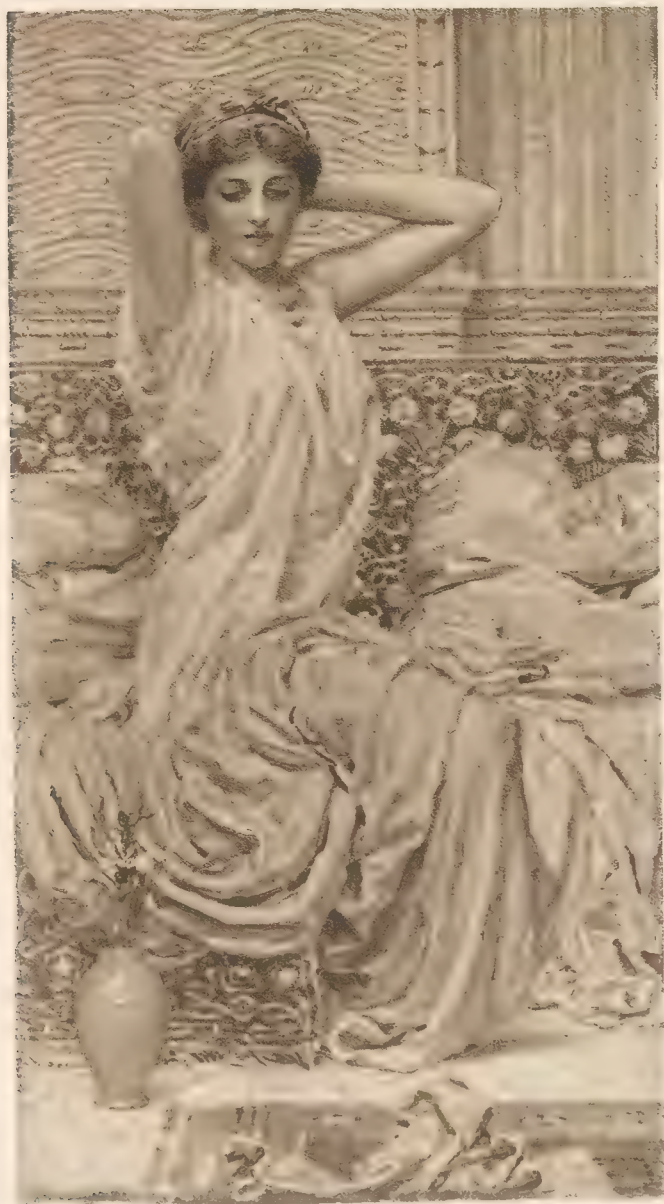
Canvas 16½ × 9 inches.

Lent by W. GRAHAM ROBERTSON, ESQ.

Painted 1886.

SEATED figure, *en déshabille*; white and pale fawn drapery about her; pale green cushions, and background of light varied greens. Her hands are clasped behind her head on which she wears some deep yellow drapery. White floor, green vase; green mat with yellow drapery lying on it.

Grafton Gallery, Albert Moore Exhibition, 1894.



MORTE D'ARTHUR.

Painted by JAMES ARCHER, R.S.A.

Wood $16\frac{1}{2} \times 19\frac{1}{2}$ inches.

Lent by ABRAHAM HAWORTH, ESQ., of Altrincham.

KING ARTHUR, wounded in the "last great battle," was received into a barge by three queens with great mourning, and carried to the island of Avilion ;

"Deep meadowed, happy, fair with orchard-lawns,
And bowery hollows crowned with summer sea,
Where I will heal me of my grievous wound."

Queens attend him, and on the right is seen an angel bearing the holy Grail.

Collection of F. P. RICHARDS, 1864.



A SILENT ADIEU.

Painted by C. NAPIER HEMY, R.I.

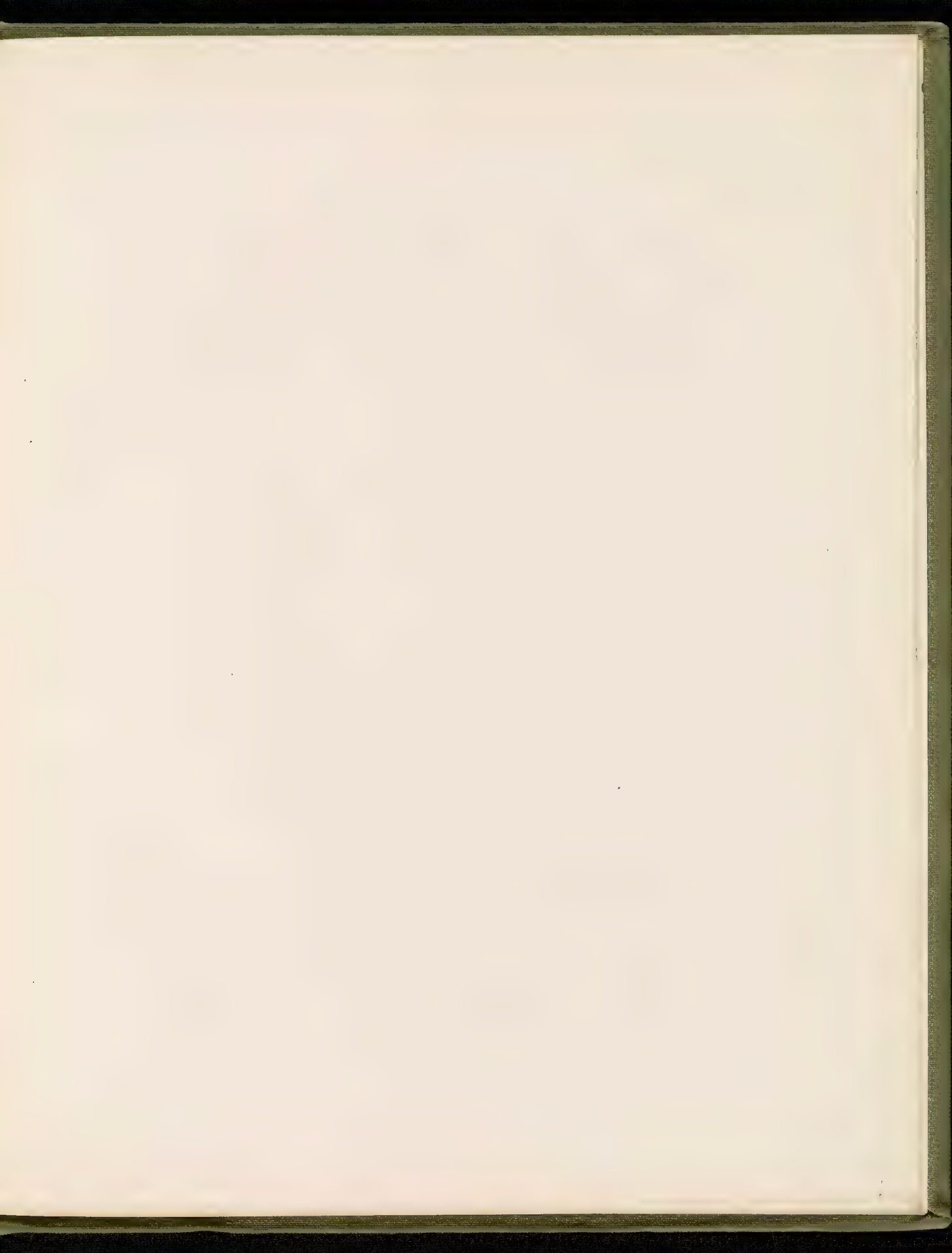
Canvas 36 × 48 inches.

Lent by REGINALD BUSHELL, ESQ., F.R.A.S., J.P.

A COTTAGE garden of poppies, geraniums, wallflower, lavender and cloves. On a box-bordered path a girl is standing ; fawn gown, white apron, black and white kerchief over her shoulders. She is turning to her right, where lies the sea and a departing ship, which is disappearing from her sight beyond a distant headland.

Exhibited in the New Gallery, 1890.





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